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ABSTRACT

A national survey of 1,320 arts teachers and 165 supervisors was undertaken to assist in identifying content areas and developing content objectives for an instructional television series on visual art, music, drama, and dance for students in grades 6 through 9. The objectives of the survey were to assess teaching practices in arts education in the schools, to examine the use of materials by arts education teachers, to identify the current level of classroom television in arts education, and to assess the potential for new audiovisual materials for grades 6 through 9. Numerous tables display survey findings. The survey instruments for teachers and supervisors and a discussion of the survey methodology are appended. (Author/THC)

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Research Report 84

Arts Education in Grades 6 through 9: A National Survey of Arts Teachers and Supervisors

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INTRODUCTION

A national survey of arts teachers and supervisors was undertaken to assist the Arts Education Television Project at the Agency for Instructional Television (AIT) in identifying content areas and developing content objectives for an instructional television (ITV) series on Visual Art, Music, Drama, and Dance for students in grades six through nine. The specific objectives of the survey were:

1. To assess teaching practices in arts education programs in the schools;

2. To examine the use of materials by arts education teachers;

3. To identify the current level of ITV use by arts education teachers; and

4. To assess the potential for new audiovisual material for grades six through nine.

An Arts Education Questionnaire was developed, pilot-tested, and distributed to a total of 4201 arts teachers. A parallel survey was developed and distributed to 403 Art and Music supervisors. A total of 1320 teacher and 165 supervisor questionnaires were returned.

Mailing addresses were obtained from Market Data Retrieval, which offered the most extensive and reliable lists available. The initial sample size for this study was unusually large because low returns were

expected from the mailing lists available, especially from English and speech teachers (Drama) and female athletic coaches (Dance), who do not usually teach the arts, and from Art teachers, who were identified by Market Data Retrieval by title but not by name. These teachers were oversampled to obtain a large enough number of responses for analysis. Further information on the survey methodology is available in Appendix B.

The survey instruments (see Appendix A) included items to obtain background information on teachers and supervisors, items to explore the implementation of the arts curriculum and the influence of various school personnel on the curriculum, items to assess the importance of different types of arts materials, and items to assess the current level of ITV use among arts teachers and the need for new audiovisual materials in the arts.

For the purposes of this report, the data are reported as mean ratings and percentages. Survey items were tabulated and analyzed according to a) the total number of arts teachers responding, and teachers who taught b) Art (Visual Art only), c) Music (only), d) Dance (only), e) Drama (only), and f) Combination (any combination of the arts). Data for supervisors were tabulated and analyzed for a) the total sample of supervisors, and those supervising b) Art (Visual Art only), c) Music (only), and d) Combination (any combination of the arts).* All frequencies and percentages of .05 or .5 were rounded to the higher number. Total percentages therefore range from 99 to 101.

* Data were further analyzed according to grade level, type of site, years of teaching or supervisory experience, and student load. There were few significant differences for these variables. Therefore, they were not included in this report.

PART I. ARTS TEACHERS AND SUPERVISORS: EXPERIENCE, RESPONSIBILITIES, AND INSTRUCTIONAL LOAD

This survey obtained descriptive information on arts teachers' and supervisors' responsibilities, experience, location, and instructional load to determine the status of arts education in the school. For the purposes of the AIT Arts Education Television Project, the middle school and junior high schools are of particular interest, and while a few teachers returning questionnaires taught other grades, most taught in the targeted schools. There were 19 responses from the elementary school, 267 from the middle school, 524 from the junior high school, and 19 from the junior/senior high. Dance teachers, a majority of whom serve the high school population (85%), are an exception to this pattern.

Supervisors tend to serve a much broader range of grade levels. The most common patterns were supervisors serving grades six through twelve (secondary arts supervisors) and those serving the whole system (district area supervisors).

Surveys were returned from all fifty states. As Table 1 indicates, the largest return was from small cities or towns (44%). Almost one-quarter of the respondents taught in schools in a suburb of a large city.

Table 1

Type of Site as
Reported by Teachers

RESPONDENT	TEACHERS					
ITEM*	TOTAL (N=999) %	ART (N=414) %	MUSIC (N=273) %	DANCE (N=70) %	DRAMA (N=184) %	COMBIN. (N=58) %
Large City	16	14	15	17	20	16
Suburb of Large City	24	25	21	29	26	24
Small City or Town	44	46	44	40	41	41
Rural Community	18	17	22	14	14	24

*Respondents could select more than one category.

The teachers in this sample had an average of 9.6 years of experience. Supervisors had an average of 10.9 years of experience. As indicated in Table 2, Music teachers had the most experience, with an average of 11.1 years, and Dance teachers had the least experience (6.7 years).

Table 2

Years of Experience
Teaching or Supervising the Arts

RESPONDENT	TEACHERS						SUPERVISORS			
ITEM	TOTAL (N=773) %	ART (N=340) %	MUSIC (N=201) %	DANCE (N=50) %	DRAMA (N=136) %	COMBIN. (N=46) %	TOTAL (N=153) %	ART (N=67) %	MUSIC (N=47) %	COMBIN. (N=39) %
1-2 Years	16	14	14	28	15	20	8	3	17	5
3-9 Years	41	36	42	48	43	37	42	36	40	54
10-39 Years	44	50	44	24	42	44	50	61	43	41
MEAN YRS EXPERIENCE	9.6	9.3	11.1	6.7	8.8	9.7	10.9	*	*	*

* Not available

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The percentage of teachers who teach either part-time or full-time is reported in Table 3. Art teachers teach part-time more frequently than Music teachers. However, Dance and Drama teachers are most frequently teaching the arts on a part-time basis. This is not surprising since the sample consisted of English, speech, and physical education teachers.

On the average, teachers spend 26.2 hours a week teaching the arts.

Table 3

Percentage of Arts Teachers Who Teach the Arts Part Time or Full Time

RESPONDENT	TEACHERS					
	TOTAL (N=977)	ART (N=414)	MUSIC (N=273)	DANCE (N=62)	DRAMA (N=168)	COMBIN. (N=60)
ITEM	%	%	%	%	%	%
Part Time*	51	43	33	87	80	62
Full Time	49	57	67	13	20	38

* Less than 30 hours a week.

A majority of arts teachers (70%) spend at least 75% of their time teaching arts classes. More Music teachers teach 100% of the time (72%) than teachers in other arts areas. In contrast, Dance and Drama teachers, who tend to be part-time teachers of their art forms, devote much less than half of their teaching time to arts instruction.

Table 4

Percentage of Time Spent Teaching or Supervising the Arts

RESPONDENT	TEACHERS						SUPERVISORS			
ITEM	TOTAL (N=1011) %	ART (N=418) %	MUSIC (N=277) %	DANCE (N=70) %	DRAMA (N=187) %	COMBIN. (N=59) %	TOTAL (N=151) %	ART (N=66) %	MUSIC (N=46) %	COMBIN. (N=39) %
100	49	56	72	10	18	37	43	47	24	59
75-99%	21	29	18	11	12	27	14	15	17	8
50-74%	8	8	6	10	11	15	19	23	20	10
25-49%	9	5	2	19	24	10	10	8	20	3
less than 25%	12	3	2	50	35	10	15	8	20	21

For both teachers and supervisors, their professional title describes only part of their job. Teachers also serve as administrators, and supervisors also teach. The data in Table 5, for example, indicates that both Music and Art supervisors divide responsibilities between improvising and teaching, while the data in Table 4 suggest that Music supervisors devote less of their time to supervising (and more to teaching) than do Art supervisors. Those people who are responsible for supervising both Art and Music are more likely to be spending 100% of their time supervising and describe themselves as full-time supervisors.

Table 5

Percentage of Supervisors Who Share Supervisory and Teaching Responsibilities

RESPONDENT	SUPERVISORS			
ITEM	TOTAL (N=149) %	ART (N=63) %	MUSIC (N=47) %	COMBIN. (N=39) %
Supervisory Only	46	33	36	77
Both Supervisory and Teaching	54	67	64	23

Art teachers are most likely to be sharing administrative and teaching responsibilities, while Dance and Drama teachers are least likely to be doing both (see Table 6).

Table 6

Percentage of Teachers Who Share Teaching and Administrative Responsibilities

RESPONDENT	TEACHERS					
ITEM	TOTAL (N=923) %	ART (N=382) %	MUSIC (N=257) %	DANCE (N=59) %	DRAMA (N=169) %	COMBIN. (N=56) %
Teaching Only	61	50	71	86	66	59
Both Teaching and Administrative	39	51	29	14	34	41

Most of the teachers surveyed (93%) are certified to teach the arts. Dance and Drama teachers (83%) were certified less frequently than those teaching Art and Music. Teachers were asked whether they had special needs students in their classrooms, and a majority (90%) indicated that special needs students were mainstreamed into their classrooms.

The great majority of arts teachers (82%) work in only one school (Table 7). Music teachers proved to be an exception, with 60% working in one school and the remaining 40% responsible for music instruction in more than one school.

Table 7

Number of Schools
in Which Teachers Work

RESPONDENT	TEACHERS					
	TOTAL (N=1015)	ART (N=420)	MUSIC (N=277)	DANCE (N=71)	DRAMA (N=186)	COMBIN. (N=61)
ITEM	%	%	%	%	%	%
One School	82	91	60	87	92	87
Mutliple Schools	18	9	40	13	8	13

Supervisors, on the average, serve 26 schools, and the majority of supervisors (70%) serve at the school district level (Table 8).

Table 8

Number of Schools or Districts
Which Supervisors Serve

RESPONDENT	SUPERVISORS			
	TOTAL	ART	MUSIC	COMBIN.
	(N=151)	(N=67)	(N=46)	(N=38)
ITEM	%	%	%	%
Single School	5	8	2	3
Multiple Schools w/in School District	23	24	24	18
School District	70	64	74	76
Multiple School Districts	3	5	0	3

The student load for teachers ranged from 1 to 1500 with a mean student load of 218. The heaviest student load was reported by Music teachers (248 students) and the lightest student load by Drama teachers (99 students). Ten percent of the teachers reported serving more than 450 students. Table 9 reports the average student load as well as the range of student load for each area of the arts.

Table 9

Student Load among
Arts Teachers

RESPONDENT	TEACHERS					
	TOTAL	ART	MUSIC	DANCE	DRAMA	COMBIN.
	(N=978)	(N=403)	(N=267)	(N=76)	(N=181)	(N=57)
ITEM	%	%	%	%	%	%
Up to 100	26	15	14	30	67	26
101-150	25	33	23	14	12	25
To 250	23	19	33	21	15	26
More than 250	27	33	30	34	6	23
Mean student load	218	249	248	245	99	212

Less than 40% of the supervisors indicated that all students in their schools received formal arts instruction, and one-fourth of the supervisors report that less than 50% of the students receive instruction in the arts in the school systems they supervise (see Table 10). According to supervisors, Visual Art instruction is offered to a greater percentage of students than is Music instruction.

Table 10

Percentage of Students in Supervisory Area Receiving Formal Arts Instruction

RESPONDENT	SUPERVISORS			
	TOTAL (N=147)	ART (N=65)	MUSIC (N=44)	COMBIN. (N=38)
ITEM	%	%	%	%
100	39	45	32	37
75-99	18	17	23	16
50-74	16	14	21	16
25-49	21	19	21	26
Less than 25%	5	6	5	5

Less than half of the sample responded to a question on estimated expenditures per student (see Table 11). In general, budget allocations for Music were below those for Art. This may be due to the fact that art supplies are provided by the school while instrument purchase is either a one-time cost or made by the student. Supervisors who are responsible for more than one area of the arts (Combination) report a higher level of spending than those who supervise only Art or only Music.

Table 11

Arts Program Budget as Reported
by Arts Supervisors

RESPONDENT	SUPERVISORS			
	TOTAL (N=67)	ART (N=40)	MUSIC (N=16)	COMBIN. (N=11)
ITEM	%	%	%	%
Up to $3.00	31	25	56	18
$3+ - $5.00	24	25	19	27
$5+ - $8.99	22	28	6	27
$9 + Above	22	23	19	27

Summary and Conclusions

The Arts Education Questionnaire reached its target, the audience of interest to AIT's Art Education Television Project. Almost all teachers and supervisors in the sample served students in grades six through nine. One exception was female athletic coaches (Dance), who, almost totally, served the high school.

Surveys were returned from all fifty states. A majority of the questionnaires were returned from small cities or towns (44%) and suburbs of large cities (24%). Most teachers taught in only one school. There were many more Music teachers serving multiple schools (40%) than teachers in other areas of the arts (8-13%). Supervisors served primarily at the school district level.

The average student load for teachers was 218. The heaviest student load was reported by Music teachers (248 students) and the lightest by Drama teachers (99 students). Supervisors indicated that a higher percentage of students are receiving formal Art instruction than are receiving formal Music instruction. Less than half (39%) of the supervisors indicated that all students in their supervisory areas were receiving formal arts instruction.

The average years of experience for teachers were 9.6 years, and for supervisors 10.9. Music teachers have the most experience (11.1 years average), and Dance teachers have the least experience (6.7 years average). Approximately half (51%) of all arts teachers are part-time. A high level of Art teachers (almost half of the total teacher sample) is part-time. There are also very high percentages of Dance and Drama teachers who share their arts teaching with English, speech, and athletic

instruction.

Arts supervisors frequently share supervisory and teaching responsibilities (54%). The same pattern exists for the teacher sample; 39% share some administrative responsibilities with their teaching. While administrative responsibilities may not include supervision, it would appear that these two groups may be very similar in that teaching and other responsibilities for arts education are assumed by a single person.

The following conclusions can be drawn from the information gathered on arts teachers and supervisors:

1. The arts teachers and supervisors responding represent the target audience that this survey intended to reach.

2. Drama and Dance are taught by English and speech teachers and athletic coaches, respectively. There is no conclusive evidence that these are the only teachers offering instruction in these arts. However, based upon this sample, it is evident that:

· Drama and Dance are taught only part-time, while the other areas of the arts (Music and Visual Art) occupy a larger percentage of the teachers' total professional and teaching time.

· Drama and Dance teachers share teaching and administrative responsibilities less frequently than do their colleagues in Art and Music.

3. Arts teachers who were most responsive to the survey were from small cities or towns or suburbs of large cities. These same types of site rank among the heaviest instructional television users.

PART II. ARTS EDUCATION PROGRAMS IN GRADES SIX THROUGH NINE

Goals and Practice of Arts Education Programs

The Arts Education Questionnaire listed a variety of goals for arts education which currently exist in school arts programs across the country. Teachers and supervisors were asked to rate the importance of these goals for their own arts education programs. The average ratings of the importance of these goals are reported in Table 12.

Table 12

Average Ratings of the Importance of Goals of School Arts Program by Teachers and Supervisors (Scale: Very Important = 5, Very Unimportant = 1)

RESPONDENT	TEACHERS						SUPERVISORS			
ITEM	TOTAL (N=988)	ART (N=413)	MUSIC (N=266)	DANCE (N=67)	DRAMA (N=182)	COMBIN. (N=60)	TOTAL (N=150)	ART (N=66)	MUSIC (N=45)	COMBIN. (N=39)
Develop Perceptual, Auditory and/or Motor Skills	4.1	4.2	4.1	4.3	3.7	4.2	4.4	4.3	4.2	4.6
Develop Appreciation of the Arts	4.2	4.2	4.3	3.7	4.2	4.2	4.4	4.2	4.4	4.5
Develop Knowledge of the Arts (History etc.)	3.3	3.4	3.3	2.8	3.2	3.2	3.5	3.6	3.4	3.4
Complement Basic Skills Instruction	4.0	4.1	3.9	4.1	3.8	4.1	3.8	3.9	3.9	3.8
Stimulate Creative Ability of Students	4.4	4.7	3.9	4.0	4.4	4.6	4.4	4.6	3.9	4.6
Relate the Arts to the Lives of Students	4.0	4.2	3.8	3.5	3.9	4.1	4.0	4.2	3.8	4.2
Develop an Arts Vocabulary	3.6	3.8	3.4	3.0	3.3	3.6	3.6	3.8	3.2	3.7
Develop Performance Skills	4.3	4.2	4.5	4.2	4.2	4.2	4.2	4.1	4.4	4.3
Other	4.6	4.6	4.6	4.5	4.8	4.6	4.5	4.8	5.0	4.0

Cognitive areas, such as developing knowledge and an arts vocabulary, were rated lowest among these goals by both teachers and supervisors. Performance was rated highest by Music teachers and supervisors, while Art teachers and

supervisors were most interested in stimulating the creative ability of students. Dance and Drama teachers rated performance the highest of all goals listed.

There were a number of "Other" responses offered by teachers (N = 62) and supervisors (N = 12). Obviously, these respondents rated these "Other" goals very high, since they were framed in their own words. A number of the responses offered could be re-categorized as existing goals. An examination of other open-ended responses revealed that social skill development (self-esteem, personal fulfillment, and the like) and career education are considered important goals for an arts education program.

Teachers were then asked to indicate what percentage of their teaching time was spent in activities that promoted: a) performing; b) appreciating, understanding, and knowing; and/or c) creating the arts. The data in Table 13 reveal that teachers emphasize both creating and performing the arts. Appreciating, understanding, and knowing the arts are emphasized much less frequently. Visual Art teachers reported an emphasis on creating art, while Music, Dance, and Drama teachers emphasized performance in their classes. Teachers who have responsibilities for more than one area of the arts were most likely to emphasize appreciating, understanding, and knowing the arts. "Other" responses were for the most part time-allocated to administrative duties. (There is a pattern, seemingly intrinsic to the art form, that dichotomizes performance ((Music, Dance, Drama)) and creation ((Visual Art)). This dichotomy sometimes blurs distinctions in the "Totals" column that are sharpened when each art form is examined separately.)

Table 13

Average Percentage of Teaching Time Allocated in Teaching Arts

RESPONDENT	TEACHERS					
ITEM	TOTAL (N=703) %	ART (N=146) %	MUSIC (N=267) %	DANCE (N=64) %	DRAMA (N=170) %	COMBIN. (N=56) %
Performing the Arts	43	26	53	51	43	38
Appreciating, Understanding &/or Knowing About the Arts	27	22	32	21	29	43
Creating the Arts	46	68	21	29	28	41
Other Response	25	19	26	42	29	8

Teachers and supervisors were asked which school personnel, other than themselves, had influence on the school arts curriculum. The data in Table 14 reveal that teachers feel that principals have the greatest influence (59%), while supervisors report that teachers have the greatest influence (54%). Students were perceived to be relatively influential by teachers (33%). An exception to the teachers' perception of student influence was the perception expressed by Music teachers (19%), who attributed greater influence to school boards (26%) and parents (19%) than did their colleagues. This finding may reflect the importance of public performances of bands and orchestras; parents and the general community are a prime audience for these kinds of educational activities.

A sharp contrast can be found between Art and Music supervisors' perceptions of school personnel who have influence on the school arts curriculum. Art supervisors (66%) frequently reported that Art teachers had influence on the school arts curriculum, while only 33% of the Music

supervisors attributed influence to Music teachers. Music supervisors emphasized the importance of superintendents (42%) and principals (35%). The general level of influence attributed to school personnel by Dance teachers was much lower than by other arts teachers. This may be due to the nature of athletic coaching at the secondary level, which occurs somewhat on the periphery of the school curriculum.

Although teachers had been asked to indicate influences other than themselves, many responded in the "Other" category with "Myself." Assistant principals and assistant superintendents were also listed frequently in this category.

Table 14

Degree of Influence of Administrative School Personnel on School Arts Curriculum

RESPONDENT	TEACHERS						SUPERVISORS			
	TOTAL (N=879)	ART (N=374)	MUSIC (N=239)	DANCE (N=57)	DRAMA (N=161)	COMBIN. (N=48)	TOTAL (N=146)	ART (N=65)	MUSIC (N=43)	COMBIN. (N=38)
ITEM	%	%	%	%	%	%	%	%	%	%
Arts Department Chairpersons	17	17	15	21	15	27	23	25	21	21
Arts Supervisors	17	20	17	11	11	21	—	—	—	—
Principals	59	59	58	40	65	58	23	15	35	24
Superintendents	25	25	34	21	17	10	29	20	42	29
School Boards	20	17	26	16	20	19	24	22	23	29
Parents	12	6	19	11	15	15	11	5	19	13
Students	33	38	19	39	39	38	14	23	9	3
Other Response	10	10	9	16	8	10	6	8	5	5
Arts Teachers	—	—	—	—	—	—	54	66	33	55
State Supervisors	—	—	—	—	—	—	2	2	2	3
District Supervisor	—	—	—	—	—	—	22	23	16	26

—Not on Teacher or Supervisor Survey

Selection of Courses and Materials

Neither teachers nor supervisors reported complete responsibility for selecting courses or textbooks (see Table 15). Arts teachers and supervisors most frequently influenced the selection and purchase of teaching materials other than textbooks and felt the least influence on the selection of textbooks. Music teachers reported even less influence on the selection of textbooks than did Art teachers. There was a high level of "Other" responses to this item for teachers (N = 94) and supervisors (N = 28). Included in this category were writing curriculum (especially among supervisors), scheduling classes, and detailing specific curriculum purchases (e.g. slides).

Table 15

Average Level Arts Teacher and Supervisor Influence on Selection of Courses and Materials (Scale: Completely = 5, Not at All = 1)

RESPONDENT	TEACHERS						SUPERVISORS			
ITEM	TOTAL (N=875)	ART (N=373)	MUSIC (N=237)	DANCE (N=59)	DRAMA (N=153)	COMBIN. (N=53)	TOTAL (N=151)	ART (N=67)	MUSIC (N=45)	COMBIN. (N=39)
Selection of Courses	3.9	4.2	3.6	4.2	3.7	3.8	3.8	4.0	3.5	3.7
Selection of Textbooks	4.1	4.1	4.3	3.5	4.0	3.9	3.9	4.1	3.8	3.7
Selection of Other Teaching Materials	4.7	4.7	4.8	4.4	4.6	4.5	4.0	4.2	3.9	3.7
Purchase of Other Teaching Materials	4.3	4.4	4.4	3.8	4.2	4.2	4.1	4.2	4.1	3.9
Other Responses	4.4	4.5	4.1	3.3	4.6	4.9	3.9	4.3	4.0	2.8

Teachers and supervisors were asked to select two types of materials that would be most important to assist in teaching the arts. The data in Table 16 reveal that teachers would find materials focusing on the development of creative ability (49%) and those developing appreciation,

value, and respect for the arts (43%) most important for their arts classes. This finding is interesting, since the emphasis in instruction was only on creating and performing the arts, not on appreciation of the arts. Music (55%), Dance (48%), and Drama (55%) teachers again indicate their interest in performance by selecting these materials as most important for class use. But Dance and Drama teachers give as much or more emphasis to creating as or than to performing. The Music teachers (though not supervisors) again emphasize performance.

In contrast to teachers, supervisors gave the most emphasis to materials that develop appreciation, value, and respect for the arts (46%) and materials for developing creative ability (43%).

Art and Music teachers and supervisors have also ranked materials relating arts to the lives of students as important for teaching.

Table 16

Average Ratings of the Importance of Materials for Teaching the Arts for Teachers and Supervisors

RESPONDENT	TEACHERS						SUPERVISORS			
ITEM	TOTAL (N=757) %	ART (N=333) %	MUSIC (N=200) %	DANCE (N=46) %	DRAMA (N=134) %	COMBIN. (N=44) %	TOTAL (N=150) %	ART (N=67) %	MUSIC (N=45) %	COMBIN. (N=38) %
Relating Arts to Lives of Students	38	45	36	17	37	32	33	40	31	26
Focusing on Development of Creative Ability	49	63	17	61	55	57	43	48	44	37
Teaching Knowledge and Understanding of Arts	31	37	32	28	16	25	26	33	9	34
Supporting Integrated Arts Instruction	12	13	7	15	12	23	27	24	22	40
Developing Appreciation, Value and Respect for Arts	43	41	53	37	35	39	46	45	49	47
Supporting Performing Arts Experiences	34	9	55	48	55	46	25	13	44	24
Other Responses	3	2	4	4	2	0	--	--	--	--

The relatively high importance attributed to this category of materials, in contrast to its low status as a goal of school arts, suggests that it is an area teachers have difficulty teaching and for which special materials may be needed.

Teachers were also asked to rate how frequently they used different types of materials. As the data in Table 17 show, arts teachers reported that worksheets, records/audiotapes, and filmstrips/slides were the materials used most frequently. It is obvious that the subject matter dictates the types of materials used. Filmstrips and slides were used most frequently by Art teachers, while records/audiotapes were used most frequently among Music and Dance teachers. Music teachers also reported using textbooks and worksheets frequently. Plays and scripts were used most frequently by Drama teachers.

Table 17

Teachers' Ratings on Frequency of Using Materials in Arts Instruction (Scale: Very Often = 5, Never = 1)

RESPONDENT	TEACHERS					
ITEM	TOTAL (N=726)	ART (N=322)	MUSIC (N=176)	DANCE (N=49)	DRAMA (N=134)	COMBIN. (N=45)
Anthologies	1.8	1.4	1.7	1.3	2.7	2.2
Plays and Scripts	2.2	1.2	1.8	1.3	5.0	3.6
Textbooks	2.7	2.3	3.4	1.6	2.8	2.7
Worksheets	3.0	2.8	3.4	2.3	2.9	3.0
Broadcast TV	1.8	1.6	1.7	1.8	2.2	2.1
Videotape Cassettes	2.2	2.0	2.0	2.4	2.8	2.1
Filmstrips/Slides	2.9	3.3	2.6	1.0	2.6	3.0
8mm/16mm Films	2.5	2.9	2.1	2.0	2.4	2.6
Records/Audiotapes	3.0	2.0	4.0	4.7	2.8	3.5

In general, broadcast television and videotape cassettes are used infrequently by arts teachers. The use of ITV is discussed at greater length below. The highest level of television use is found among Drama teachers.

Needs and Hindrances in Arts Education Programs

Arts teachers were asked to indicate what important activities were not currently included in their arts education programs. Art teachers felt that art history, art appreciation, career education (studying the lives of artists), new technologies/media, and field trips were important for an arts education program, although they did not currently offer these things in their own schools. Music teachers felt that it would be important to offer theory, composition, history, appreciation, and a chance to listen to live performances. Drama teachers felt that it would be important for students to have the materials (props, make-up, etc.) necessary for a professional performance and to see live performances (especially in rural areas). Dance teachers were interested also in having their students see live performances.

When asked what the hindrances were to their own arts programs, the teachers indicated that budget was their biggest problem. Art teachers also listed facilities (equipment, materials, space), scheduling (amount of time for classes as well as scheduling a student into a class), and administrative, parental, and student support. Music teachers were concerned about scheduling and facilities (which they have to share). Drama teachers were concerned about rehearsal time, administrative support, facilities, and materials appropriate for the middle school student. Dance teachers, like their colleagues, were concerned about facilities and administrative support.

Summary and Conclusions

Arts teachers and supervisors rated the importance of eight goals for their arts education programs. The cognitive areas such as developing knowledge and an arts vocabulary were rated the lowest among these goals by both teachers and supervisors. Performance was rated most important by Music supervisors and Music, Dance, and Drama teachers, while Art teachers and supervisors were most interested in stimulating the creative ability of students.

Teachers and supervisors were asked which school personnel, other than themselves, had the most influence on the school arts curriculum. Teachers felt that principals have the greatest influence (59%), while supervisors reported that teachers had the greatest influence (54%). Students also ranked high in their influence, as reported by teachers (33%). An exception to the influence of students, as reported, was expressed by Music teachers, who attributed more influence to school boards (26%) and parents (19%) than did their colleagues. This finding may be due to the responsibility Music teachers assume for public appearances (e.g. concerts) that involve parents and the wider community.

When teachers and supervisors were asked to rate their influence on the selection of courses and materials, Art teachers and supervisors most frequently influenced the selection and purchase of "Other" teaching materials and felt the least influence on the selection of textbooks. Music teachers reported even less influence on the selection of textbooks than did Art teachers.

Materials rated as being most important for teachers were those developing creating ability (49%) and those developing appreciation,

value, and respect for the arts (43%). This finding is interesting, since creating and performing occupy a greater percentage of teaching time than developing appreciation, value, and respect for the arts. Materials that develop appreciation, respect, and value for the arts were selected less frequently by Dance and Drama teachers.

Materials that were used most frequently by Art teachers were filmstrips and slides; by Music and Dance teachers, records and audio-tapes; by Drama teachers, plays and scripts. The use of these materials appears to be dictated by the nature of the subject matter taught.

Arts teachers were asked to indicate what important arts education activities were not currently included in their programs. Their responses included history, appreciation, career education, new technologies/media, and field trips. Other activities specific to subject areas were music theory, composition, and live performances in Dance, Drama, and Music.

The greatest hindrance to arts programs was budget. Arts teachers also mentioned problems with inadequate facilities, scheduling, and administrative, parental, and student support.

The following conclusions can be drawn from the information gathered on the status of arts education in the schools:

1. Music, Dance, and Drama teachers emphasize performance in their school arts curricula, while Art teachers emphasize creating.

2. All arts teachers saw importance in materials and activities that promote appreciation, understanding, and knowledge of the arts, although this area does not figure importantly in their teaching at this time.

PART III. THE AVAILABILITY AND USE OF INSTRUCTIONAL MEDIA AMONG ARTS TEACHERS

A majority of the teachers in this sample (81%) reported that television sets were available to them. Comments revealed that many were in black and white, which is an unfortunate limitation for the study of visual art. An even greater percentage (92%) of supervisors reported that television sets were available in the schools. Videocassette playback machines are also available to the majority of teachers in this sample (77%).

When compared to data reported in a national study by Dirr and Pedone (1979),* the frequency of ITV use among arts teachers is well below average for the middle school/junior high level. In the Dirr and Pedone report, regular use (more than 75% of a single series) was reported by 24% of the teachers. Only thirteen of the teachers in this sample are using ITV at least once a month. Drama teachers use ITV most frequently, and Art teachers use it least often.

Purchase of Audiovisual Materials

In general, arts teachers reported that in addition to themselves media specialists and librarians are most likely to make audiovisual purchases for their classes (see Table 18). Arts supervisors were mentioned least frequently as those who make audiovisual purchases. Arts supervisors agreed with teachers that media specialists and teachers made audiovisual purchases but disagreed on their own audiovisual

* Dirr, P. J., & R. J. Pedone. Uses of Television for Instruction, 1976-1977. Corporation for Public Broadcasting and National Center for Education Statistics. Washington, D.C. 1979.

purchasing power. Supervisors indicated that they were most likely to purchase audiovisual materials. Music supervisors attribute a much lower level of influence to arts teachers (50%) than did Art supervisors (67%).

Table 18

Teachers' and Supervisors' Perceptions of Who Makes Audiovisual Purchases for Arts Classes

RESPONDENT →	TEACHERS						SUPERVISORS			
	TOTAL (N=996)	ART (N=412)	MUSIC (N=276)	DANCE (N=66)	DRAMA (N=184)	COMBIN. (N=58)	TOTAL (N=150)	ART (N=66)	MUSIC (N=46)	COMBIN. (N=38)
ITEM	%	%	%	%	%	%	%	%	%	%
Arts Teachers	42	45	41	21	41	47	58	67	50	58
Media Specialist	34	31	35	40	38	29	59	52	61	74
Arts Supervisor	7	9	8	3	3	7	60	64	52	68
Librarian	39	41	34	26	44	45	34	38	35	29
Arts Dept Chairperson	11	9	7	15	16	19	33	38	28	34
Principal	34	34	34	26	37	38	26	24	28	29
Superintendent	15	13	17	20	15	9	11	15	9	5
Other Response	14	14	15	21	11	19	5	7	2	3

Need for New Audiovisual Materials for the Arts

Teachers were asked their perceptions of the need for new audiovisual materials for the arts (see Table 19). Teachers indicated that the greatest need for new audiovisual materials for the arts was in the area of knowledge, understanding, and appreciation of the arts (65%). This finding is an interesting contrast to the findings in Table 13 (page 17), where teachers placed the least emphasis on this area in their teaching. Perhaps increased availability of materials would facilitate more instruction in this area. Music, Drama, and Dance teachers cited a need for materials in the area of performance, while Art teachers called for materials in the area of creating the arts.

Table 19

Perceptions of the Need for
New Audiovisual Materials for the Arts

RESPONDENT	TEACHERS					
	TOTAL (N=936)	ART (N=388)	MUSIC (N=256)	DANCE (N=59)	DRAMA (N=175)	COMBIN. (N=58)
ITEM	%	%	%	%	%	%
Creating the Arts	61	72	45	49	62	71
Knowledge, Understanding & Appreciation of Arts	65	70	66	48	63	57
Performance of the Arts	51	25	65	61	78	66
None of the Above	5	4	7	10	5	2
Other Response	6	6	6	9	6	7

A final question on the survey asked teachers and supervisors to specify what audiovisual materials, if any, should be developed for the arts. The responses of teachers and supervisors fell into two categories: those involving what type of format was needed for materials (TV, slides, etc.) and those involving what type of content was needed.

Format responses included the need for a TV hook-up or videocassette equipment. Drama teachers reported an interest in TV production classes for their students. A number mentioned that new slides and new films were needed. According to some teachers, many films and other audiovisual materials for the arts are very outdated.

Content needs included materials that would focus on "how-to" programs and appreciation of the arts. A very common response among teachers in all arts areas was the need for materials that were appropriate for the middle school/junior high level. For example, a number of Drama teachers mentioned that many plays were not appropriate for this audience.

Summary and Conclusions

A majority of the teachers in the sample reported that television sets (81%) and videocassette playback machines (77%) were available to them. The utilization of ITV among arts teachers is well below that for the national average of teachers in grades 6-9.

Arts teachers reported that in addition to themselves librarians and media specialists purchased audiovisual materials for their use. Arts supervisors reported that in addition to themselves media specialists and teachers purchased audiovisual materials.

Teachers and supervisors were asked to identify which area of arts instruction, if any, had a need for new audiovisual materials. In keeping with earlier responses about the importance of materials and arts activities not currently offered in their programs, both teachers and supervisors reported that the greatest need was for audiovisual materials in the area of knowledge, understanding, and appreciation of the arts. Once again, Art teachers identified the need for materials that promote creating, while Music, Dance, and Drama teachers emphasized materials that promote performance. In addition to identifying the need for audiovisual materials that develop appreciation, knowledge, and respect for the arts, teachers also mentioned the need for materials that would be developed specifically for the middle school/junior high level.

The following conclusions can be drawn from the information gathered on the availability and use of instructional television among arts teachers:

1. On the whole, arts teachers use much less ITV than their

colleagues who teach this age group. However, teachers in some areas, such as Drama, have expressed specific interest in utilizing television in a variety of ways with their students.

2. Music teachers appear to be the least interested in utilizing instructional television, although they have expressed interest in materials that present live performances and portray the lives of artists.

3. Barriers to broadcast use include lack of programming and inconvenient scheduling. Barriers to nonbroadcast use include a lack of funds to purchase programming and a lack of equipment.

4. Both teachers and supervisors appear to be equally interested in audiovisual materials that develop knowledge, understanding, and appreciation of the arts as well as performance for Music, Dance, and Drama and creativity for the visual arts.

APPENDIX A

SURVEY INSTRUMENTS

ARTS EDUCATION QUESTIONNAIRE

T(1—

DIRECTIONS FOR COMPLETING THE QUESTIONNAIRE:

Please check the appropriate box or space provided for each item. Fill in additional responses where appropriate. Answer "If..." questions only if they apply to you. If they do not apply to you, go on to the next question. (6-

School _____ City/State _____ (8-

I. BACKGROUND INFORMATION

1. What arts subject(s) do you teach for the 1980-1981 academic year? (1 (1 (1 (1

○ MUSIC ○ VISUAL ARTS ○ DANCE ○ DRAMA

(IF YOU DO NOT TEACH THESE ARTS, PLEASE STOP HERE AND RETURN THE QUESTIONNAIRE.)

2. Do you have any administrative responsibilities for the arts education program in your school(s)? ○ YES ○ NO (1

3. What grade levels do you teach the arts? (Check all that apply.)

△ Grade 5 and below
△ Grade 6
△ Grade 7
△ Grade 8
△ Grade 9
△ Grade 10 and above

(15) (1
(16) (1
(17) (2

4. How many years have you been teaching the arts?_____ (21-2

5. Are you certified or do you have a credential to teach the arts? ☐ YES ☐ NO (2

6. In how many schools do you teach the arts?_____ and to how many students? (TOTAL)_____ (24-26) (27-3

7. Which of the following best describes the location of your school(s)? (3 (3 (3 (3

○ large city ○ suburb of a large city ○ small city or town ○ rural community

8. How many hours a week do you spend teaching the arts?_____ (35-3

9. What percentage of your teaching time is spent teaching the arts? (3

○ 100%
○ 75%-99%
○ 50%-74%
○ 25%-49%
○ less than 25%

10. Do you have students with special needs (physical, emotional, or intellectual impairment; bilingual; gifted and talented) in your arts classes?

☐ YES ☐ NO (38

II. ARTS EDUCATION ACTIVITIES IN THE CLASSROOM

1. To what extent do you as an arts teacher determine:

	Completely				Not at all	
a. courses you teach?	5	4	3	2	1	(39
b. textbooks selected?	5	4	3	2	1	(40
c. selection of other teaching materials?	5	4	3	2	1	(41
d. purchase of other teaching materials?	5	4	3	2	1	(42
e. other (specify)_____ _____	5	4	3	2	1	(43

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T-2

Please check the TWO groups or individuals, other than teachers, with the most influence on your school arts curriculum.

△ Arts Department Chairpersons	△ School Boards	(44) (48)
△ Arts Supervisors	△ Parents	(45) (49)
△ Principals	△ Students	(46) (50)
△ Superintendents	△ Other (specify)_____	(47) (51)

What are the goals of your school system's arts program for your students? (Please rate each.)

	VERY IMPORTANT				VERY UNIMPORTANT	
a. Develop perceptual, auditory and/or motor skills.	5	4	3	2	1	(52)
b. Develop appreciation of the arts.	5	4	3	2	1	(53)
c. Develop knowledge of the arts (history etc.).	5	4	3	2	1	(54)
d. Complement basic skills instruction.	5	4	3	2	1	(55)
e. Stimulate creative ability of students.	5	4	3	2	1	(56)
f. Relate the arts to the lives of students.	5	4	3	2	1	(57)
g. Develop an arts vocabulary	5	4	3	2	1	(58)
h. Develop performance skills.	5	4	3	2	1	(59)
i. Other (specify)_____	5	4	3	2	1	(60)

What percentage of your arts teaching time is spent on each of the following activities? (a + b + c + d should equal 100%)

a. Performing the arts	____%	(61-63)
b. Appreciating, understanding, and/or knowing about the arts	____%	(64-66)
c. Creating the arts	____%	(67-69)
d. Other (specify)_____	____%	(70-72)
TOTAL	100%	

Check TWO of the following kinds of materials which would be MOST IMPORTANT to assist you in teaching the arts.

○ Materials relating the arts to the lives of students.	(73)
○ Materials focusing on the development of creative ability.	(74)
○ Materials teaching knowledge and understanding of the arts.	(75)
○ Materials that support integrated arts instruction.	(76)
○ Materials that help develop appreciation, value, and respect for arts.	(77)
○ Materials which directly support performing arts experiences.	(78)
○ Other (specify)_____	(79)

What are some things you consider to be important in arts education that you are not currently including in your program? (80)

C-2

_____ (1—3)

_____

_____

_____

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T-1

7. Please rate how often you use each of the following in presenting arts instruction.

	VERY OFTEN				NEVER	
a. anthologies	5	4	3	2	1	(1
b. plays and scripts	5	4	3	2	1	(1
c. textbooks.	5	4	3	2	1	(1
d. worksheets	5	4	3	2	1	(1
e. broadcast television . . .	5	4	3	2	1	(1
f. videotape cassettes . . .	5	4	3	2	1	(1
g. filmstrips/slides	5	4	3	2	1	(1
h. 8mm or 16mm films	5	4	3	2	1	(1
i. records/audiotapes. . . .	5	4	3	2	1	(1

8. What are the greatest hindrances to your arts program? (Consider such aspects as budget; administrative, student, public support or interest; facilities; scheduling, etc.)

_____

_____

_____

III. UTILIZATION OF INSTRUCTIONAL TELEVISION

INSTRUCTIONAL TELEVISION (ITV) is defined as television programs viewed in a classroom or other educational setting primarily for the purposes of instruction.

1. Does your school(s) have television sets available?

☐ YES ☐ NO ☐ DON'T KNOW (19

2. Does your school have videotape cassette playback machines available for your use?

☐ YES ☐ NO ☐ DON'T KNOW (20

3. How often do you use ITV (including videotapes) with your arts classes?

(21
- ○ once a week or more
- ○ once every two weeks
- ○ once a month
- ○ less than once a month
- ○ never

a. If you have never used ITV, please indicate why. (Check all that apply.)

- ○ not available to me (22
- ○ no arts programs (23
- ○ inconvenient scheduling (24
- ○ don't like TV in classroom (25
- ○ don't like programs available (26
- ○ other (specify)_____ (27

_____

4. Please list 2 or 3 or the MOST effective arts school television programs or 16mm films you use.

	(Check one) TV	FILM
_____	☐	○
_____	☐	○
_____	☐	○

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T-4

Which ONE of the following formats is most suitable for your classroom use?

△ broadcast television
△ film (16mm)
△ videotape (reel to reel)
△ videocassette
△ other (specify)_____ (28)

What is the likelihood that you would request if available from your school media center (or other source) videotaped material for use in your arts classes? (29)

○ excellent
○ good
○ fair
○ poor

a. If you answered "fair" or "poor", please indicate why. (Check all that apply.)

○ prefer broadcast (30)
○ no equipment available (31)
○ no interest in videotape (32)
○ no money available for purchase (33)
○ other (specify)_____ (34)

In your school system, who decides what audio visual materials will be purchased for your use? (Check all that apply.)

□ arts teachers (35)
□ media specialist (36)
□ arts supervisor (37)
□ librarian (38)
□ arts department chairperson (39)
□ principal (40)
□ superintendent (41)
□ other (specify)_____ (42)

In which of the following general areas of the arts education is there a need for new audio visual materials? (Check all that apply.)

○ creating the arts (43)
○ knowledge, understanding, and appreciation of the arts (44)
○ performance of the arts (45)
○ none of the above (46)
○ other (specify)_____ (47)

a. If there is a need for new audio visual materials within YOUR AREA OF THE ARTS, please specify what is needed.

_____ (80)

_____

Thank you for your
time and cooperation

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Agency for Instructional Television, P.O. Box A, Bloomington, IN 47401

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ARTS EDUCATION QUESTIONNAIRE

S(1—5) (6-

DIRECTIONS FOR COMPLETING THE QUESTIONNAIRE:

Please check the appropriate box or space provided for each item. Fill in additional responses where appropriate. Answer "If..." questions only if they apply to you. If they do not apply to you, go on to the next question.

School _____ City/State _____ (8-

I. BACKGROUND INFORMATION

1. What arts subject(s) do you supervise for the 1980-81 academic year? (1
(1
(1
(1

○ MUSIC ○ VISUAL ARTS ○ DANCE ○ DRAMA

(IF YOU DO NOT SUPERVISE THESE ARTS, PLEASE STOP HERE AND RETURN THE QUESTIONNAIRE.)

2. Do you have any teaching responsibilities for the arts education program in your school(s)? ○ YES ○ NO (1

3. What grade levels of arts instruction do you supervise? (Check all that apply.) (15) (1
(16) (1
(17) (2

△ Grade 5 and below
△ Grade 6
△ Grade 7
△ Grade 8
△ Grade 9
△ Grade 10 and above

4. How many years have you been supervising the arts?_____ (21-2

5. In how many schools do you supervise the arts?_____ (23-2

6. Do you supervise the arts for: (Select one answer.) (2

○ a single school?
○ multiple schools within a school district?
○ a school district?
○ multiple school districts?
○ the entire state?

7. What percentage of students in your junior high/middle school supervisory area are receiving formal instruction in the arts? (

□ 100%
□ 75%-99%
□ 50%-74%
□ 25%-49%
□ less than 25%

8. What is the current arts program budget per student in your supervisory area?_____ (28-

9. What percentage of your time is spent supervising the arts? (

△ 100%
△ 75%-99%
△ 50%-74%
△ 25%-49%
△ less than 25%

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For your area of the arts, please list the courses offered, indicate the grade level, and check whether it is elective or required.

COURSE TITLE	GRADE LEVEL	ELECTIVE	REQUIRED	
_____	_____	○	○	(33)
_____	_____	○	○	(34)
_____	_____	○	○	(35)
_____	_____	○	○	(36)
_____	_____	○	○	(37)
_____	_____	○	○	(38)
_____	_____	○	○	(39)

TS EDUCATION PROGRAM

S-3

To what extent do you as an arts supervisor determine:

	Completely				Not at all	
a. courses taught?	5	4	3	2	1	(40)
b. textbooks selected?	5	4	3	2	1	(41)
c. selection of supplemental materials?	5	4	3	2	1	(42)
d. purchase of supplemental materials?	5	4	3	2	1	(43)
e. other (specify)_____ _____	5	4	3	2	1	(44)

Please check the TWO groups or individuals, with the most influence on your school arts curriculum.

△ Arts Department Chairpersons	△ Superintendents	(45) (50)
△ Arts Teachers	△ School Boards	(46) (51)
△ State Arts Supervisors	△ Parents	(47) (52)
△ District Arts Supervisors	△ Students	(48) (53)
△ Principals	△ Other (specify)_____ _____	(49) (34)

Please rank order from 1 (lowest) to 10 (highest) the priority of the following subject areas in your school district(s)' curriculum. (Please do NOT use any number more than ONCE.)

a. English Language/Arts	___	(55-56)
b. Reading	___	(57-58)
c. Mathematics	___	(59-60)
d. Physical Education	___	(61-62)
e. Visual Arts	___	(63-64)
f. Science	___	(65-66)
g. Music	___	(67-68)
h. Dance	___	(69-70)
i. Social Studies	___	(71-72)
j. Drama	___	(73-74)

What are the greatest hindrances to your arts program? (Consider such aspects as budget; administrative, student, public support or interest; facilities; scheduling, etc.) (80)

_____ C-

_____ (1--5)

_____

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5. What are the goals of your school system's arts program for your students? (Please rate each.)

	VERY IMPORTANT				VERY UNIMPORTANT	
a. Develop perceptual, auditory and/or motor skills.	5	4	3	2	1	(1
b. Develop appreciation of the arts.	5	4	3	2	1	(1
c. Develop knowledge of the arts (history etc.).	5	4	3	2	1	(1
d. Complement basic skills instruction.	5	4	3	2	1	(1
e. Stimulate creative ability of students.	5	4	3	2	1	(1
f. Relate the arts to the lives of students.	5	4	3	2	1	(1
g. Develop an arts vocabulary.	5	4	3	2	1	(1
h. Develop performance skills.	5	4	3	2	1	(1
i. Other (specify)_____	5	4	3	2	1	(1

a. In addition to the goals cited above, what other important goals have been established for your arts program?

_____

_____

6. Check TWO of the following kinds of materials which would be MOST IMPORTANT to assist your teachers in their arts instruction.

- ○ Materials relating the arts to the lives of students. (1
- ○ Materials focusing on the development of creative ability. (2
- ○ Materials teaching knowledge and understanding of the arts. (2
- ○ Materials that support integrated arts instruction. (2
- ○ Materials that help develop appreciation, value, and respect for arts. (2
- ○ Materials which directly support performing arts experiences. (2
- ○ Other (specify)_____ (2

7. What are some things you consider to be important in arts education that you are not currently including in your program?

_____

_____

II. UTILIZATION OF INSTRUCTIONAL TELEVISION

INSTRUCTIONAL TELEVISION (ITV) is defined as television programs viewed in a classroom or other educational setting primarily for the purposes of instruction.

1. Does your school(s) have television sets available?

☐ YES ☐ NO ☐ DON'T KNOW (2

2. Does your school have videotape cassette playback machines available for teacher's use?

☐ YES ☐ NO ☐ DON'T KNOW (2

3. Please list 2 or 3 of the MOST effective arts school television programs or 16mm films your teachers use.

	(Check one) TV	FILM
_____	☐	○
_____	☐	○
_____	☐	○

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Which ONE of the following formats is most suitable for classroom use?

△ broadcast television (28)
△ film (16mm)
△ videotape (reel to reel)
△ videocassette
△ other (specify)_____

What is the likelihood that you would order or purchase videotaped material for instructional use?

○ excellent (29)
○ good
○ fair
○ poor

a. If you answered "fair" or "poor", please indicate why. (Check all that apply.)

○ prefer broadcast (30)
○ no equipment available (31)
○ no interest in videotape (32)
○ no money available for purchase (33)
○ other (specify)_____ (34)

In your school system, who recommends purchasing audio visual materials for instructional use? (Check all that apply.)

□ arts teachers (35)
□ media specialist (36)
□ arts supervisor (37)
□ librarian (38)
□ arts department chairperson (39)
□ principal (40)
□ superintendent (41)
□ other (specify)_____ (42)

In which of the following general areas of the arts education is there a need for new audio visual materials? (Check all that apply.)

○ creating the arts (43)
○ knowledge, understanding, and appreciation of the arts (44)
○ performance of the arts (45)
○ none of the above (46)
○ other (specify)_____ (47)

a. If there is a need for new audio visual materials within YOUR AREA OF THE ARTS, please specify what is needed.

_____

_____

_____

_____ (80)

_____

Thank you for your
time and cooperation

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APPENDIX B

SURVEY METHODOLOGY

METHODOLOGY OF THE STUDY

Sample

A sample of 4201 arts teachers was drawn from a sample of teachers available from Market Data Retrieval. A number of problems were encountered in identifying arts education teachers. Only titles of Art teachers were available from MDR. Also, it was difficult to determine which school staff member was responsible for teaching Dance and Drama. During pilot testing of the instrument, it became evident that English and speech teachers were responsible for Drama and that physical education teachers were responsible for Dance. However, not all teachers who were sampled in these categories teach these arts. Therefore, a large number of teachers were sampled in these categories to obtain a sufficiently large sample in each area of the arts (see Table A for distribution of sample). In the categories of Art and Music supervisors, all names available from MDR were used for the purposes of this study.

Table A

Distribution of Sample Surveyed by Job Title and Availability of Name or Title

	Number Surveyed	Names Available	Titles Only Available
Art Teachers	1042		X
Music Teachers	701	X	
Drama Teachers: English	711	X	
Drama Teachers: Speech	1042		X
Dance Teachers: Female Athletic Coaches	705	X	
Art Supervisors	193	X	
Music Supervisors	213	X	

Instruments

An Arts Education Questionnaire was developed and pilot-tested twice. The first survey was circulated to 30 experts identified by the AIT Arts Education Television Project staff and the evaluator. The survey was revised, formatted, and circulated a second time to a total of 120 teachers in three states: Nebraska, New Hampshire, and Georgia. The Arts Directors for each of these states was asked to distribute the pilot surveys to an equal number of Visual Art, Music, Drama (English), and Dance (physical education) teachers. Over 90% of these questionnaires were returned. A copy of the final survey instrument can be found in Appendix A.

A parallel survey instrument for Art and Music supervisors was also developed and is also included in Appendix A.

These surveys were revised and limited to 14 items for a second mailing to those who had not returned the first survey within a three-week period.

Procedures

Each questionnaire was precoded so that responses to the questionnaires could be tracked. Three weeks after the first mailing, another copy of the same questionnaire was mailed to two-thirds of those who had not returned the original questionnaire. A second mailing using a short form (14 items) of the original questionnaire and a 25¢ incentive was conducted on the remaining portion of the sample. These responses were compared to those on the original questionnaires. No substantive differences were noted between these samples. Therefore, the data were combined for the purposes of this report.

The return rates for each segment of the sample are reported in Table B. For teachers, 783 questionnaires were returned from the first mailing and 238 from the second. For supervisors, 108 questionnaires were returned from the first mailing and 45 from the second. Returns from supervisors were 37%, while Art and Music teachers returned 40-41% of the questionnaires, well above the expected 33% rate for surveys of this kind. The very low return rates in the areas of Dance and Drama were anticipated. Obviously many English, speech, and physical education teachers do not teach these subjects.

Table B

Sample Selected and Rate of Returns for Arts Teacher and Supervisor Surveys

	Number Mailed	Number Returned	Return Rate	
			Total	Usable *
Art Teachers	1042	427	41	40
Music Teachers	701	277	40	38
Drama Teachers: English	711	190	27	12
Drama Teachers: Speech	1042	248	24	16
Dance Teachers: Female Athletic Coaches	705	178	25	12
Art Supervisors	193	92	48	44
Music Supervisors	213	73	34	32

* Teachers were asked to return questionnaires even if they did not teach these areas of the arts. The return rate for all questionnaires returned can be found in "Total" column and the return rate for all usable questionnaires can be found in the "Usable" column.

AIT Publications—1981

This list includes research reports from AIT and its predecessor organizations, NITL, NCSCT, and NIT. Most of these reports have been distributed widely and may be obtained either from AIT (cost, if any, is indicated) or through the ERIC system. For a complete bibliography of AIT research publications write to: Research Department, AIT, Box A, Bloomington, Indiana 47402.

Section I—AIT Research Reports

"Images & Things" Evaluation Report to Consortium Members. NITC, September 1971. $2.

The "Inside/Out" Evaluation: The First Five Programs, Parts I and II. Bureau of Public Discussion, Indiana University, July 1972. (Available only through ERIC: ED 070 250 and ED 070 251)

"Ripples": A Third-Year Survey. AIT, December 1973. $2.

Report on Evaluation Activities of the "bread & butterflies" Project. Educational Testing Service and AIT, October 1974. $3. (ED 097 921)

Formative Evaluation of "Self Incorporated" Programs (Research Report 30). AIT, January 1976. $5. (ED 119 712)

Summary of the Formative Evaluation of "Self Incorporated" Programs. AIT, 1976. Free. (ED 119 711)

A Compilation of Instructional Television Series for Secondary School Use (Research Report 38). AIT, June 1976. $2. (ED 156 177)

Affective Films for the Hearing Impaired Child: A Test of Captioned "Inside/Out" Programs (Research Report 46). AIT, April 1977. $2. (ED 156 165)

A Challenging Picture: The Status of ITV Utilization in Secondary Schools (Research Report 47). AIT, June 1977. $2. (ED 157 539)

Research on the Use of Television in Secondary Schools (Research Report 48). AIT, June 1977. $2. (ED 156 166)

School Television in the Archdiocese of New York (Research Report 51). AIT, July 1977. $2. (ED 157 540)

The ITV Experience at Evanston Township High School (Research Report 52). AIT, July 1977. $2. (ED 157 541)

An Experiment in Autonomy: Secondary School Television Use in Two Coastal Georgia Schools (Research Report 53). AIT, July 1977. $2. (ED 156 167)

The Allegheny Educational Broadcast Council: Instructional Television in Central Pennsylvania (Research Report 54). AIT, July 1977. $2. (ED 156 168)

MeasureMetric Test Development (Research Report 56). AIT, December 1977. $2. (ED 156 169)

A Responsive Evaluation of "Inside/Out" (Research Report 58). AIT, November 1977. $2. (ED 156 170)

Field Test of Four Versions of "Trade-offs" Program #2: Malcolm Decides (Research Report 59). AIT, December 1977. $2.

Testing of "Trade-offs" Four-Program Cluster (Research Report 60). AIT, December 1977. $2.

"Trade-offs" #4: Effects of Lessons by Trained and Untrained Teachers (Research Report 61). AIT, December 1977. $2.

The Status of Arts Education in the Public Schools (Research Report 62). AIT, January 1978. $2. (ED 156 178)

A Compilation of Instructional Television Series in the Arts (Research Report 63). AIT, January 1978. $2. (ED 156 179)

Guidelines to Media Utilization: Lessons from Project Discovery (Research Report 64). AIT, July 1978. $2.

Survey of Library Facilities at Telecommunications and Educational Research Organizations (Research Report 65). AIT, August 1978. $2.

Affective Television in the Special Education Environment: The Use of "Inside/Out" with Learning Disabled and Emotionally Handicapped Boys (Research Report 66). AIT, October 1978. $2.

The Status of Economics Instruction in Canadian Provinces: A Baseline Study (Research Report 67). AIT, October 1978. $2.

The Status of Economics Instruction in Consortium Schools: A Baseline Study (Research Report 68). AIT, December 1979. $2.

TRADE-OFFS and the Status of Economics Instruction (Research Report 69). AIT, September 1980. $2.

Secondary Health Project: Concepts Review (Research Report 70). AIT, January 1980. $2.

ON THE LEVEL Formative Evaluation: Conflict/Feelings/Self-Concept (Research Report 71). AIT, April 1980. $2.

ON THE LEVEL Formative Evaluation: Coping With Stress (Research Report 72). AIT, May 1980. $2.

ON THE LEVEL Formative Evaluation: Changing Family Relationships (Research Report 73). AIT, May 1980. $2.

ON THE LEVEL Formative Evaluation: Alone vs. Lonely (Research Report 74). AIT, June 1980. $2.

ON THE LEVEL Formative Evaluation: Career Aspirations (Research Report 75). AIT, June 1980. $2.

ON THE LEVEL Formative Evaluation: Friendship/Peers/Prejudice/Thinking (Research Report 76). AIT, September 1980. $2.

ON THE LEVEL Final Report on Formative Evaluation (Research Report 77). AIT, September 1980. $2.

Perspectives on the Social Studies: Report for the Agency for Instructional Television (Research Report 78). AIT, August 1980. $3.

Status of Social Studies Teaching Practices in Secondary Schools (Research Report 79). AIT, September 1980. $2.

Secondary General Mathematics: Additudinal and Demographic Characteristics of Teachers and Students (Research Report 80). AIT, September 1980. $2.

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